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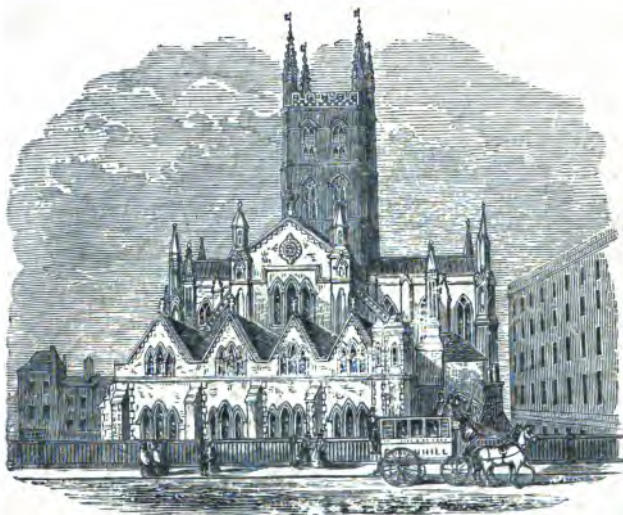
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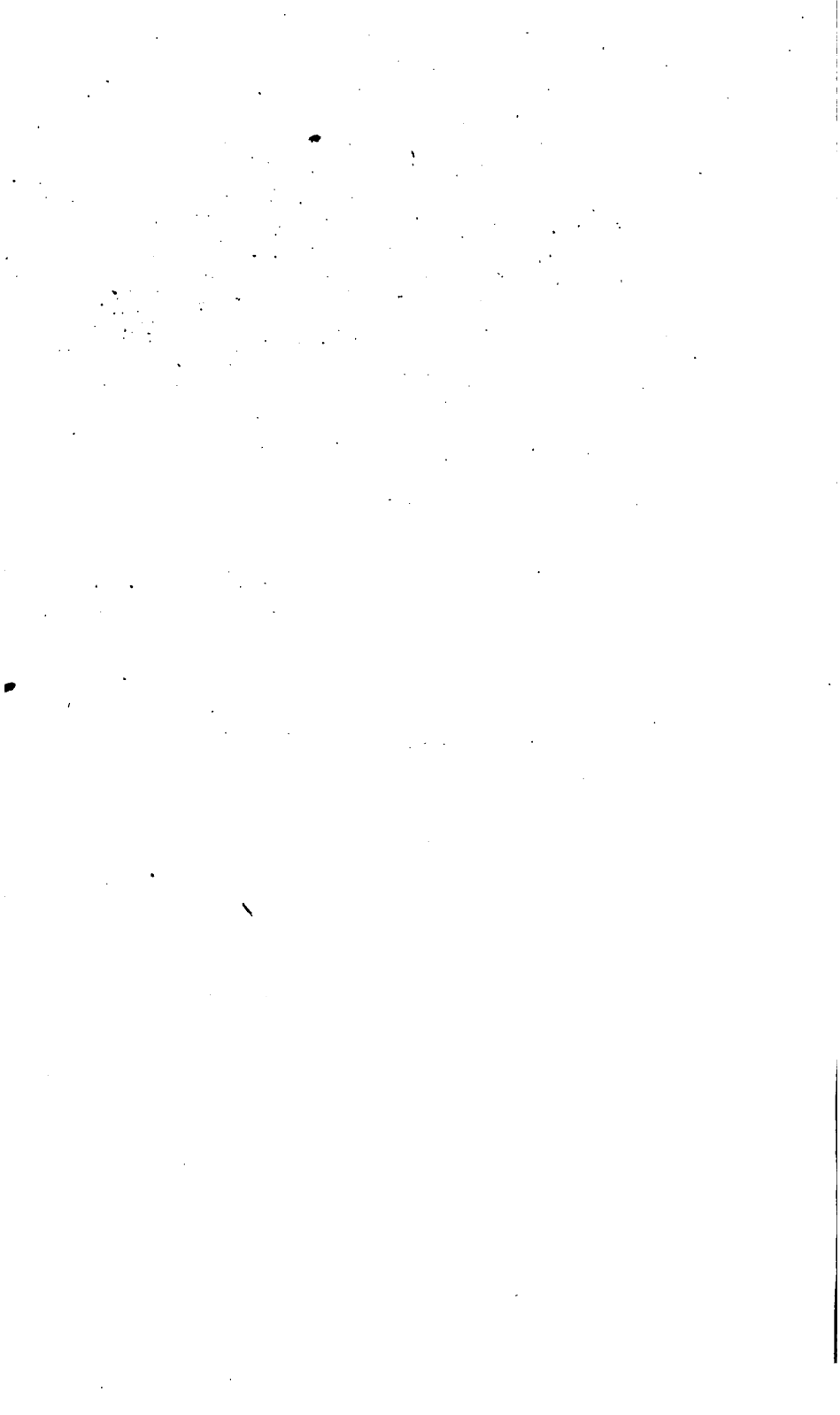
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THE
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OF THE
COLLEGIATE CHURCH
OF
S. SAVIOUR
(St. Marie Overie),
SOUTHWARK
(ILLUSTRATED),

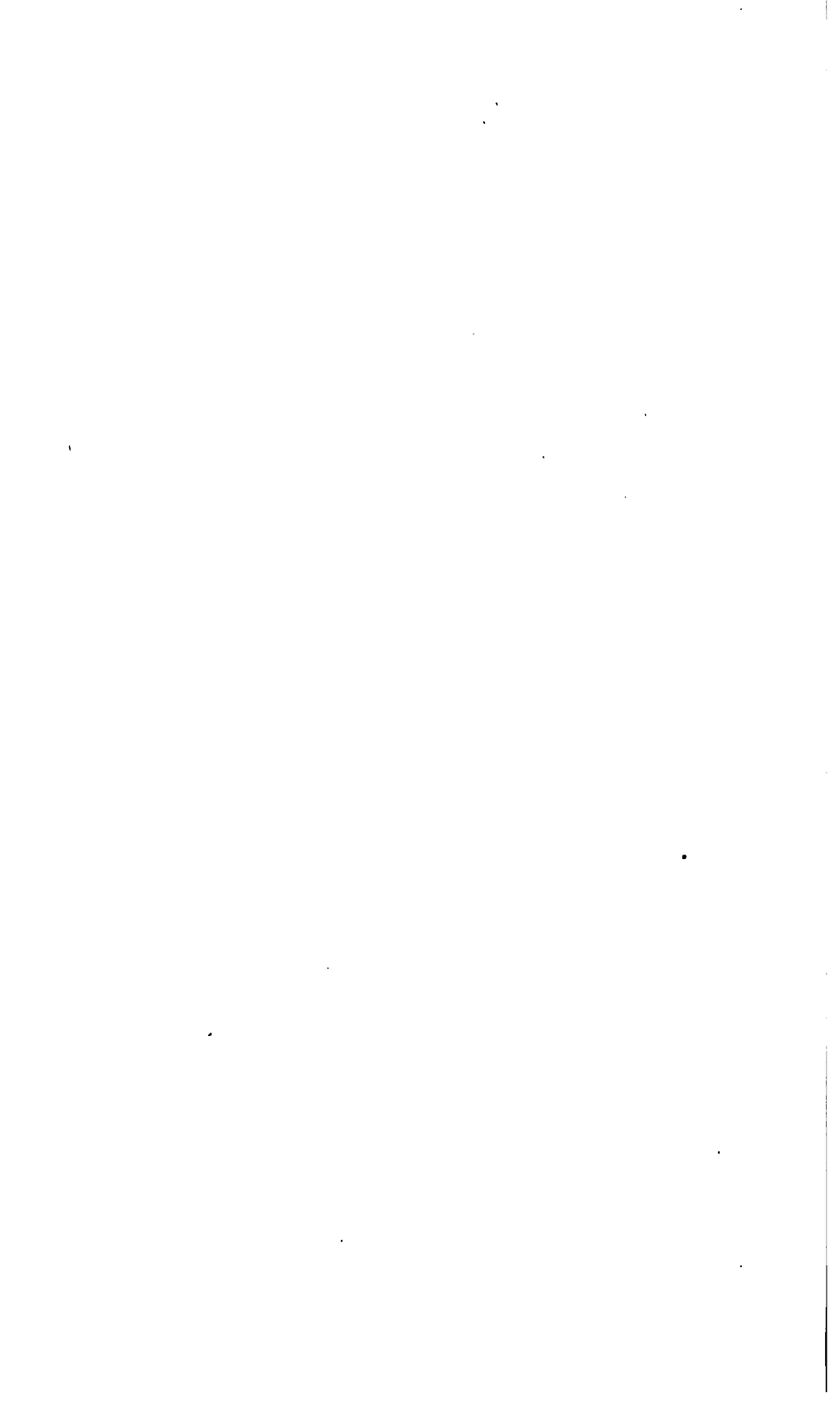


BY THE
REV. W. THOMPSON, D.D., Rector.

LONDON:
Printed and Published by ASH & CO., 42, Southwark Street, S.E.
1892.







THE *old page 37*
HISTORY AND ANTIQUITIES
OF THE
COLLEGIATE CHURCH
OF
S. SAVIOUR
(*S. Marie Overie*),
SOUTHWARK. *Sec.*
(ILLUSTRATED.)



2. Early English Arcading of the Old Nave (1207), preserved *in situ*,
in the New Nave.

BY THE
William
REV. W. THOMPSON, D.D., Rector.

LONDON:

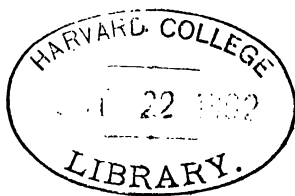
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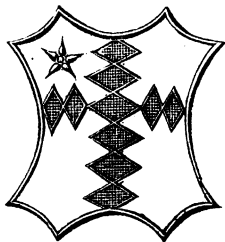
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to auction.

—
ARMS OF
—



—
THE PRIORY
—

Argent, a cross dancette : in the first quarter a cinquefoil, gules.

Past and Present.



THIS CHURCH is considered to be the finest mediæval building in London after Westminster Abbey. It has a record of more than a thousand years, interwoven with much that is interesting in history, literature, and legend. Stowe* relates, on the authority of Linstede, the last prior, that, "East from the Bishop of Winchester's house standeth a fair church called St. Mary-over-the-Rie (Overy)—that is, over the water (*rie* meaning river). This Church, or some other in place thereof, was (of old time—long before the Conquest) a House of Sisters, founded by a maiden named Mary, unto the which House of Sisters she left the oversight and profits of a cross-ferry over the Thames, there kept before that any bridge was builded." This House of Sisters was afterwards converted by S. Swithun, who was Bishop of Winchester from 862 to 872, into a College of Priests. Hence the Church is still styled "Collegiate." And from that time onwards the Church has owed almost everything to successive Bishops of Winchester. Bishop Giffard,

* John Stowe, b. 1525, d. 1605. Under the patronage of the Earl of Leycester and other noblemen, he published "Surrey" and "Chronicles," which are consulted to this day. He is buried in S. Andrew Undershaft, City.

assisted by two Norman Knights, William Pont de l'Arche and William Dauncey, built the original Norman Nave in 1106, and Canons Regular of the Order of S. Augustine were established, the Collegiate Church becoming a monastery. Bishop Peter de Rupibus (*alias* de la Roche) built the Choir and Ladye Chapel in 1207, and altered the Norman character of the Nave, which had suffered from fire, into Early English. The Nave once more suffered from fire in the time of Richard II., and in his reign and in that of Henry IV., perpendicular work was introduced into it. Gower, the poet, and Cardinal Beaufort were liberal benefactors to the Church at this period, the former founding the Chantry of St. John, and the latter restoring the South Transept at his own cost. The roof of the Nave, which was of stone, fell in 1469, and an oak roof, groined, was substituted, some of the quaint bosses of which may be still seen piled in the Ladye Chapel. The magnificent Altar Screen is due to Bishop Fox (1520). The old Nave again fell into decay, and was allowed to remain a roofless ruin for many years, until in 1838 it was taken down, when many remains of ancient Norman work were shamelessly broken up and scattered. The foundation stone of a debased and flimsy Nave was laid by Dr. Sumner, Bishop of Winchester, in 1839. A memorial stone of greater promise was laid on the same site July 24th, 1890, by H.R.H. the Prince of Wales, accompanied by T.R.H. the Princess of Wales, and the young Princesses Victoria and Maud, at four p.m.

The Church is cruciform, and, including the walls and buttresses is nearly 300 feet long and about 130 feet broad, and consists of Ladye Chapel* and Choir (Early English), Transepts (Decorated), Nave (which will be Early English), and a noble Tower (the upper stages Perpendicular, the lowest Decorated) 35 feet square, and, with pinnacles, 163 feet high, and contains a fine peal of twelve bells, the total weight being over 215 cwt., the tenor being over 51 cwt. In 1424, in the time of Prior Werkeworth, the original peal consisted of seven, which were re-cast of greater weight in the same year. Each bell had a name, such as Augustine, Maria, &c.

In 1540 the Priory Church and Rectory were leased from the Crown to the parishioners at an annual rental of about

* Mr. Francis T. Dollman (*The Priory of St. Mary Overie, Southwark*) contends that the Ladye Chapel should be styled the Retro-Choir.

fifty pounds, and S. Marie Overie became S. Saviour. This lease was renewed from time to time, until in 1614 the Church was purchased by them from the King in the name of nineteen "bargainers," or trustees, for eight hundred pounds. The parishioners continued to be patrons of the living until 1885, when, by an Act of Parliament, the right of presentation was vested in the Bishop of the Diocese, and the Chaplain was made Rector. Dr. Davidson, the present Bishop, takes an enthusiastic interest in the restoration, which, with Sir Arthur Blomfield as architect, is sure to be thorough and complete, and worthy of the future cathedral of London south of the Thames. It is interesting to note in this connection that the Church was used for cathedral purposes from an early date. A Bishop of London, Henry de Wengham, was consecrated here in 1260 by Boniface, Archbishop of Canterbury. A Bishop of Rochester held two ordinations here more than five hundred years ago—the first in 1356, and the second in 1357. John de Shepey was the Bishop, and it was here that he was consecrated in 1353.

It should also be mentioned that Gower, the father of English poetry, and Massinger, and Fletcher, and Edmond Shakespeare (brother of the great dramatist), and Bishops Sandall, Robert Horne, William Wickham (1595), and the saintly Lancelot Andrewes are buried here. It was here, in 1406, the Earl of Kent, grandson of the "Fair Maid of Kent," was united in wedlock to Lucia, eldest daughter of the Lord of Milan, Henry IV. giving the bride away at the Church door;* it was here, in 1423 (Henry VI.), that James I. of Scotland the Royal poet, was married to Jane, niece of Cardinal Beaufort; it was here that Bishop Gardiner condemned the Anglican Martyrs to death in 1555; it was here that John Harvard, the founder of the great American University which bears his name, was baptised, November 29th, 1607; and it was here that the famous Dr. Henry Sacheverell was elected Chaplain in 1705.

* Anciently the Marriage Ceremony commenced at the Porch (*ante ostium ecclesie*), or in some portion of the Nave, and was concluded at the Altar; a custom which still prevails in some Yorkshire, Lincolnshire, and Somersetshire Churches, and elsewhere. Chaucer, in his *Canterbury Tales*, says of the Wife of Bath:—

"Housebondes at the Chirche dore had she had five."

Tour of the Interior.

THE first monument, immediately on the right as we enter by the South Transept door, is one of the most interesting in this or any church. S. Saviour's can boast the unique treasure of the resting-place of the first English



3. Tomb of the First English Poet, Gower.
Arms of Cardinal Beaufort.

poet, John Gower. Seven cities claimed the honour of the birthplace of the great blind Homer; and similarly more than one spot has coveted a like distinction in respect of our own bard, who also was blind during the eight closing years of his life. Caxton, in his edition of the *Confessio Amantis*, first published by him in 1483, calls him "a squyer borne in Walys;" Lleland and others contend for Yorkshire; while Sir Harris Nicholas,* an eminent antiquary, tracing his name in the *Close Rolls*, in connection with his estates, believes him to have been near kindred to one Sir Robert Gower, who lies interred in Brabourne, a small village in Kent, where there was at one time an effigy of him in brass, holding a shield with the same bearings as those which may be still seen on the tomb of our poet: *Argent on a chevron azure, three leopards' faces, or; the crest, on a chapeau, a gower (i.e., a wolf-dog or talbot) passant*. The arms of the Yorkshire family, of which the Duke of Sutherland is head, are different: *Barry, argent, and gules, a cross patee flore, and sable; the crest, a wolf passant, argent, collared, and chained, or*. Moreover, in this latter family, the name is made to rhyme with *pore*, while the former rhyme it with *power*, thus pronouncing it as our poet's name is pronounced to the present day. John Gower, it can be easily proved, possessed property and had relatives of his name in Kent; and we believe he was a Kentish man.

He is said to have been a Student of the Inner Temple, of which there is no proof; and that he was educated at Oxford, where, however, as I am informed by the present Curator of the Bodleian, no record or tradition of him can be found.

He was Poet Laureate to Richard II. and Henry IV., the latter conferring upon him the S. S. Collar, with the Lancastrian Badge of the Swan.†

The three large volumes, representing his three principal poetical works, and supporting the head whose brain inspired them, are named *Vox Clamantis*, the "Voice of one

* *Retrospective Review*, 1828, N.S., Vol. II., pp. 103-117.

† Observe this Collar. There are various interpretations of the "S. S." The simplest is that the links of the chain are in the form of the letter S. I incline to think "S. S." are the initials of "Silver Swan," an Order instituted in the reign of Richard II.

crying," in allusion to the Rebellion of 1381, headed by Wat Tyler and Jack Straw, written in Latin, of which there are several copies extant; *Speculum Meditantis*, the "Mirror of one meditating," in French, and which has altogether disappeared; and the *Confessio Amantis*, the "Confession of a Lover," in English, and now published in a cheap form. The whole tendency of these great works was to improve the morals and manners of his age, and hence he is styled "Moral Gower" by his fellow-poet, friend, and pupil, Chaucer.

He entered the state of matrimony when he was more than seventy years old, the ceremony taking place, not in the Priory Church, nor in the Church of S. Mary Magdalene, which was the parish Church, built in the 13th century, on the south side of the choir, and removed in 1822, but in his own private oratory, situated under his own quarters in the precincts, by licence* from the celebrated William of Wykeham, Bishop of Winchester, who lived in Winchester House, which was situated a few yards beyond the west end of the Nave, and the last remnants of which were swept away only about a dozen years ago. He then retired for the rest of his days, with Agnes Groundolf, his wife, within the Precincts of the Priory, and contributed largely from his ample means to the repairs of the fabric, founded a chantry in the Chapel of S. John the Baptist, which stood in the fifth bay from the west of the North Aisle of the Nave, in which shrine at last he was buried, and where over his remains the Priors erected this fine monument. It is decided to restore it to its original position; but shall we not have the Chapel also given back to us?

The tomb is in the Perpendicular, or Third-Pointed order of architecture, the style of the period, and consists of a canopy of three arches embellished with cinquefoil tracery, &c., and supported on either side by angular buttresses surmounted with carved pinnacles. Between these three arches are two columns terminating in similar carved pinnacles, and further back and above is a screen composed of two rows of trefoil niches. Against the wall, in the spaces

* " . . . Extra ecclesiam parochialem, in oratorio ipsius Joannis Gower infra hospitium cum in prioratu B. Mariæ de Overee in Suthwerk prædicta situatum, solempnizare valeas . . . "— *Extract from the Registry preserved at Winchester, dated Jan. 25th, 1397.*

now covered with *Old French* inscriptions, were formerly three painted niches, which were occupied by figures of three Virgins, *Charity, Mercy, Pity*, crowned with ducal coronets, and with golden scrolls, bearing the following legends, entwining their forms:—

1. En toi qui filz de Dieu le pere,
Sauve soit qui gist soubz ceste pierre.
2. O bon Jesu, fait ta mercie
A l'alme dont le corps gist icy.
3. Pour ta pitie Jesu regarde,
Et met ceste alme en sauve garde.

We submit the following translation:—

1. Thro' Thee, the Father's Only Son,
Be safe who lies beneath this stone.
2. Thy mercy, O Good Jesu, show
The soul, whose body lies below.
3. For pity's sake, O Jesu, keep
The soul of him who here doth sleep.

An ingenious rendering of the Latin lines (*Armigeri scutum, &c.*), beneath the Virgins, is given by Prof. Henry Morley*:—

"No squire's shield defending will guard you from
this way of ending;
He has paid the unbending Death's tax over all men
impending;
Glad be the soul's wending, no more with the flesh
interblending,
'Tis where, God amending, the Virtues reign free
from offending."

On the ledge of the tomb we read (*Hic jacet, &c.*), "Here lies J. Gower, Esq., a most celebrated English Poet, and to this sacred building a distinguished benefactor. He lived in the times of Ed. III., Ric. II. and Henr. IV."

Cardinal Beaufort.

—*—

AFFIXED to the pillar adjoining Gower's tomb will be noticed the armorial bearings, surmounted by a Cardinal's hat, of this distinguished ecclesiastic and statesman.

* English Writers, Vol. IV., p. 161.

His father, John of Gaunt, Duke of Lancaster, was married three times. By his first wife he had an only son, who became Henry IV., and by his third he had Henry Beaufort, who was, therefore, half brother to the king. He derived his name from Beaufort Castle, in France, the place of his birth. He became Lord Chancellor, Bishop of Winchester in 1404, Cardinal in 1427, died in 1447, and lies buried in Winchester Cathedral. He was known as the "rich Cardinal," and is credited with having rebuilt this South Transept at his own cost, after the ruins of a great fire.

In order to strengthen his house by a powerful alliance, and, perhaps, also with a view of uniting the crowns of England and Scotland, he was instrumental in effecting the marriage of his niece, Joane, daughter of his own brother, Sir John Beaufort, Earl of Somerset, to James I. of Scotland. It is a story of romance and tragedy. The young Prince, in his flight, at the age of 13, to the Court and Schools of France, was driven by a storm on the English coast, captured and detained a prisoner (with much liberty and kindness, however) in Windsor Castle for about 18 years. "Stone walls do not a prison make," but shortly before his release he found himself a willing captive to the charms of the fair Princess.—

"Such a lord is Love,

And Beauty such a mistress of the world."

He was a poet, and sang of her beauty to the music of his harp, an instrument in the playing of which he is said to have possessed unrivalled skill. His cruel murder in the Dominican Monastery at Perth terminated a happy union, after which Joane married Sir James Stewart, the Black Knight of Lorn.

Emerson.

ON the north side of this same pillar there is a monument to William Emerson, consisting of an emaciated, diminutive, recumbent effigy (a *memento mori*), with an inscription which tells us that he reached the ripe old age of 92, and that—

"He lived and died an honest man."

His grandson, Thomas Emerson, was a liberal benefactor to the poor of our parish, and his munificence, bestowed

in 1620, is still enjoyed by several pensioners of his bounty. He, too, "lived and died an honest man," and charitable withal.

"A prince can make a belted knight.

A marquis, duke, and a' that ;

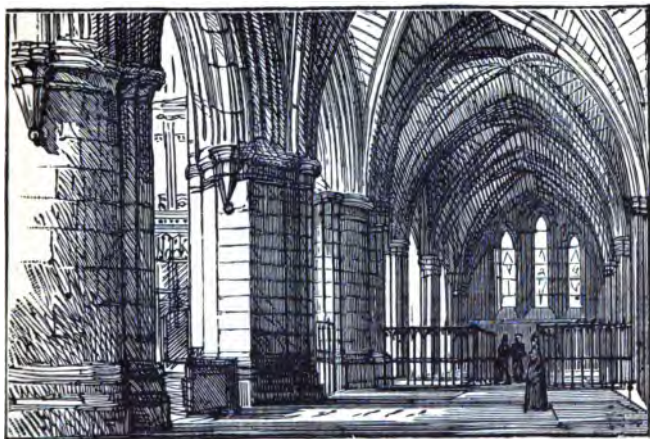
But an honest man's aboon his might—

Guid faith, he maunna fa' that."

Ralph Waldo Emerson, b. Boston, U.S.A., 1803, graduate of Harvard University, and essayist, is supposed to have sprung from this good Southwark stock.

Tessera.

MOVING a little further to the left, and standing back, we have an excellent view of the South Aisle of the Choir, and beyond into the Ladye Chapel, terminating



4. SOUTH AISLE OF CHOIR.

with its window of three sharply-defined lancet lights—the architectural three in one. As we enter this Aisle we may recognise at our feet a token of the great antiquity of the site of this Church and its surroundings—some Roman tesserae found about fifty years ago in digging a grave in the south-east angle of the churchyard, where more of the same kind remain. It was the custom of the Roman army

in their marches, to carry such materials in order to pave the spot where the prætorium or general's tent was erected. Many other remains of Roman antiquity have been discovered from time to time in the parish, such as coins, cinerary urns, lachrymatories, terra-cotta sepulchral urns, &c. In examining the foundations of the new Nave, and making excavations here and there, a few pieces of Roman pottery were brought to light. *Stoney Street*, which runs through the adjacent market, also commemorates the Roman occupation. The Romans, it is well known, taught the Ancient Britons to develop the resources of this country. They opened up the island by making roads paved with *stone*. These roads were called *strata*, hence our word *street*.

The Non-Such of the World.

Immediately on the left is a brass—the only one in the Church—with the following quaint inscription:—

SVSANNA BARFORD,
DEPARTED THIS LIFE THE 20TH OF AVGVST, 1652,
AGED 10 YEARS 13 WEEKES,
THE NON-SVCH OF THE WORLD FOR PIETY AND VIRTVE.
IN SOE TENDER YEARS.

AND DEATH AND ENVYE BOTH MVST SAY 'T WAS FITT
HER MEMORY SHOVL'D THUS IN BRASSE BEE WRITT.

HERE LYES INTERR'D WITHIN THIS BED OF DVST
A VIRGIN PVRE, NOT STAIN'D WITH CARNALL LVST:
SVCH GRACE THE KING OF KINGS BESTOW'D VPON HER
THAT NOW SHE LIVES WITH HIM A MAID OF HONOV'R
HER STAGE WAS SHORT, HER THREAD WAS QVICKLY SPVN,
DRAWNE OVT, AND CVT, GOTT HEAV'N, HER WORK WAS DONE
THIS WORLD TO HER WAS BVT A TRAGED PLAY,
SHE CAME AND SAW'T, DISLIK'T, AND PASS'D AWAY.

Abraham Newland.

BEYOND the door of this Aisle, and between the lancet and the next window, there is a plain slab fixed in obscurity on the wall, to the memory of this remarkable man. He was born in this parish (1730), and his baptism

and burial (1807), are recorded in our register. According to a memoir of him in the writer's possession, published the year after his death, his father belonged to Bucks, was married twice, and had twenty-five children!

Abraham entered the Bank of England as clerk, and rose through the usual gradations, until his faithfulness and abilities were rewarded by his appointment to the post of Chief Cashier. Apartments were then assigned to him in the Bank, and so great was his conscientiousness, that until the day of his retirement, 25 years afterwards, he never once slept out of the building. He died two months after leaving his post, bequeathing £60,000 in the stocks to his landlady, whose gratitude is represented by the mean tablet before us. Although he had many friends, he was not so vain as to imagine they would dissolve in tears at the news of his death, and he wrote this epitaph (which, I need hardly say, is not on the monument), for himself shortly before his death:—

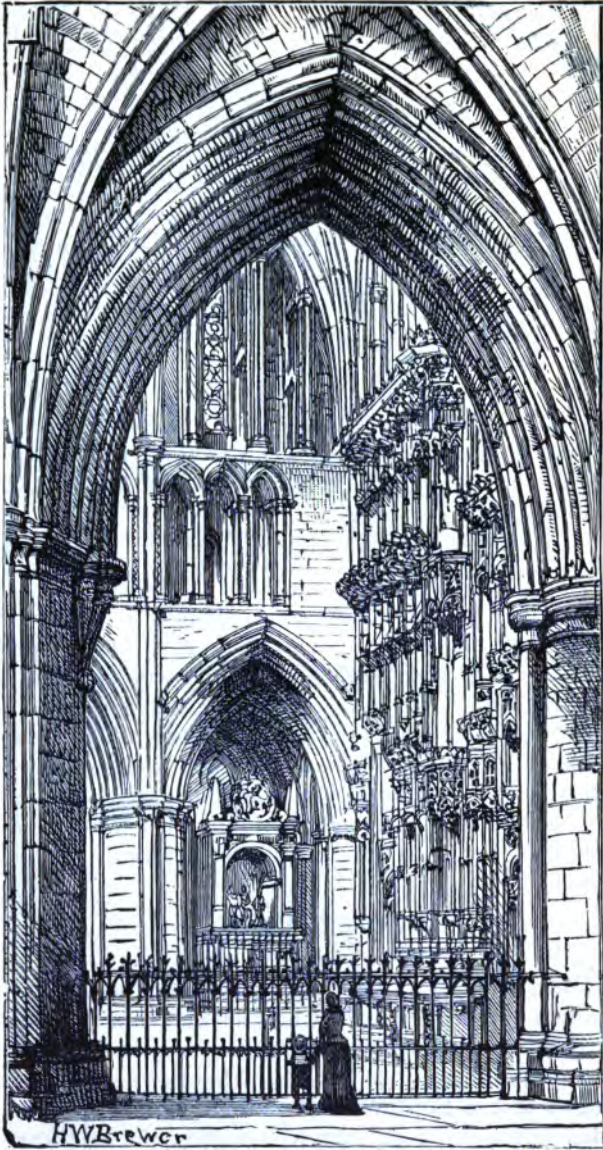
“Beneath this stone old Abraham lies :
Nobody laughs, and nobody cries,
Where he is gone, and how he fares,
No one knows, and no one cares.”

Moved by the memory of so faithful a servant, perhaps the Governors of the Bank of England will one day come over and help us.

His biographer closes the record of his career by saying : “The life of Abraham Newland will not be studied without advantage. No human being was his enemy, he injured no one, he conferred benefits on all with whom he was connected, he lived in credit and usefulness, and he died in peace.”

George Gwilt.

THE next window affords a good specimen of the bad glass which prevails in this Church; but this is altogether eccentric and kaleidoscopic, and hurts the eye as a discordant note the ear, and is altogether out of harmony with the sound reputation of the Southwark Architect who loved the place and this house so well, and who during the restoration of the Ladye Chapel (1832) gave his services gratuitously. He lies buried in the churchyard outside this window, and there is a tablet of polished granite, heart-shaped, behind the screen which records his self-denying work.



5. ALTAR SCREEN.

Tomb of Humble. Triforium. Clerestory.

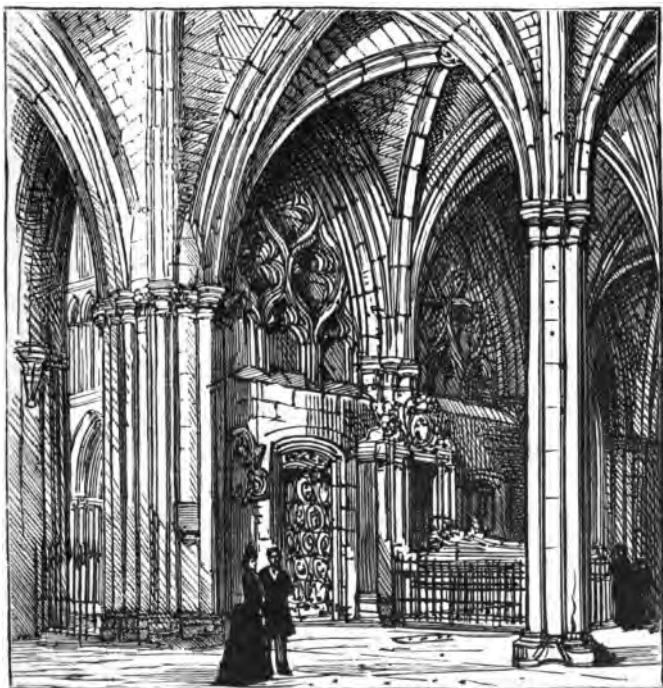
Turning the back on Gwilt's window, we have a striking view of the Screen, with Altar-Tomb, part of Triforium, and Clerestory.

From here we pass into

The Lady Chapel.

THIS portion of our Church has a three-fold claim upon our attention.

First, because of its unique architectural beauty. All the chief writers on S. Saviour's, whether architects, artists, or antiquaries, experience much difficulty in giving adequate expression to their admiration of it. They declare that whatever excellencies may have been noticed in the other parts of the building, it would appear that an attempt has been here made to concentrate them in the elegant simplicity of its harmonized design, and the admirable principles



6. LADY CHAPEL (SOUTH-WEST).

Tomb of Bishop Andrewes. Blank Windows, once open, with Decorated Tracery, *temp.* Ed. III. Carved Oak Bosses.

of its scientific construction, its slender pillars with their shafts, detached* at the four cardinal points, and the beautiful groinings of the vaulted roof, its single and triple lancet windows of the most perfect symmetry, the correctness of its proportions, and the accuracy of its details combine to render it such a pure, chaste specimen of the Early English style as to make it difficult to find its equal anywhere.

One distinguished antiquary speaks of it as "One of the most chaste and elegant of the early pointed architecture of the 13th century in the country; for soon after the simplicity of design became florid and overlaid." Another (*Gent. Mag.* 1832) says: "In the solid pillars and acute arches, in the lancet windows, and simple groined roof, may be viewed an unaltered building of the 13th century. The groins of the Chapel are perfect, and extremely beautiful. Corresponding to the four gables without, are four aisles within, the outer ones continuous with the north and south aisles of the choir and nave, and from east to west three aisles." Nor will Mr. Dollman come behind any in his admiration, for he writes: "They who designed this beautiful retro-choir† were artists in the truest sense of the word, for viewed from whatever point, its picturesque charm, gracefulness of design, and merits of detail, alike bear witness to the superior intelligence of the minds that conceived and the hands that executed it."

This Chapel affords an interesting illustration which may be taken in at a glance, of the progress of the pointed style. We have first the simple lancet-like window with the tooth ornament,‡ standing alone, and the triple lancet, grouped and bound together by an enclosing arch (Early English): then the two three-light windows with mullions || and tracery (Transi-

* In Early English work the shafts are often detached, but in Decorated attached.

† Southwark folk, and many others, will find it extremely difficult to abandon the charming name by which it is generally known, and which it has borne from time immemorial, in favour of the cold but, perhaps, more exact technical designation above.

‡ Resembling a row of teeth, sometimes called Dog's Tooth, and Shark's Tooth, and the Diagonal Flower. By French antiquaries it is named *Violette*, as it often bears considerable likeness to that flower when half expanded.

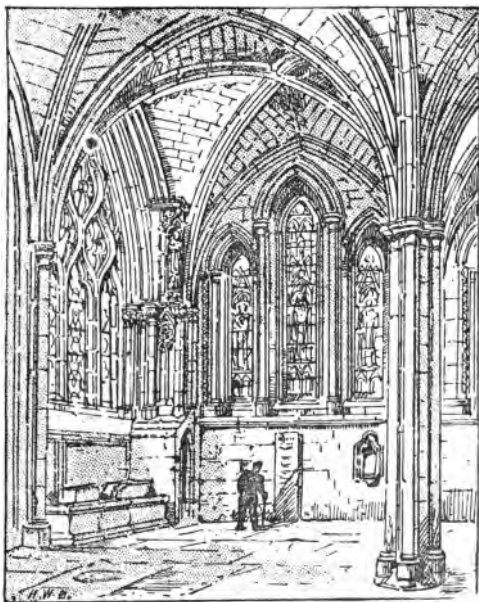
|| *Mullion*, the vertical bar dividing the lights of a window.

tional,) § that on the south geometrical, with its circles, quatrefoils, &c., that on the north reticulated, slightly more elaborate, and later : after this, the blank windows at the back of the Screen, with their more graceful lines, sometimes called "flowing tracery," and by the French "flamboyant" (flame-like), belonging to the Decorated Period of Edward III.

It is remarkable, in the second place, as having been the scene of the trial and condemnation of the

* Anglican Martyrs

in 1555, a memorable date in the history of our Church, and in the annals of our country. Beneath that three-light window in the north-east bay of this Chapel, sat in that year, Stephen Gardiner, Bishop of Winchester, and his fellow commissioners, Dr. Bonner, Bishop of London, and others, acting



7. Ladye Chapel (North-East). Piscina. Stone Coffin.

§ The work executed when one style was merging into the next is known as Transitional.

* They are sometimes, but erroneously, styled "Protestant" Martyrs. This was a struggle maintained by Churchmen from beginning to end. Protestantism, in the sense of Separatism, had no existence in this country before the time of Elizabeth.

under authority from the See of Rome, and of Mary and her obsequious Parliament, to try certain Prelates, Dignitaries and Priests of the Church of England, whose only crime, apparently, consisted in a stout resistance to the usurpations of the Papal Schism. It was here they witnessed a good confession, and from here they went forth to receive their baptism of fire. We are bound to honour these men, notwithstanding the occasional extravagancy of language and opinion to which they gave vent under examination, remembering the terrible crisis they had to face, which was nothing less than the deliberate and powerful attempt to re-impose upon our Apostolic Church, which existed in this land centuries before the "Italian Mission" of S. Augustine in 596, the Vatican yoke, backed by an unpatriotic Queen, who, to gratify the wishes and win the love, never granted, of the haughty Spaniard, Philip, her husband, of whom she was "unalterably and pesteringly fond," was ready and eager to sacrifice her subjects and her kingdom. But for these men in their day, and but for the providential winds of heaven, and the wooden walls of our navy, manned by brave men, that shattered the ships of the Spanish Armada in the succeeding reign, we might at this moment be under a combined foreign domination, utterly repugnant to the English character both in a religious and political sense.

Seven of the numerous band of Martyrs of Mary's reign are commemorated here by six lancet lights, three on the north-east, and three on the south-east; and by that atrocious blur and blot and daub on the south—a crime and sin against every canon of good taste and feeling.

Space will not permit us to add much more than their names:—

1. Rev. Lawrence Saunders, Rector of Allhallows, Bread Street. Burned at Coventry.
2. The Right Reverend Robert Ferrar (or Farrar), D.D., Bishop of St. David's. Burned at Carmarthen.
3. Rev. Dr. Rowland Taylor, Rector of Hadleigh, Suffolk. Burned at Hadleigh.
4. Rev. John Rogers, Vicar of St. Sepulchre's, and Prebendary of St. Paul's. Burned at Smithfield.
5. The Right Reverend John Hooper, D.D., Bishop of Worcester and Gloucester. Burned at Gloucester.

6. Rev. John Bradford, Prebendary of St. Paul's.
Burned at Smithfield.
7. The Venerable John Philpot, Prebendary of
Winchester. Burned at Smithfield.

Philpot, in his examination, showed that he too could be a persecutor even unto death. It will be remembered that, in the previous reign (Edward VI.), the Reformers condemned to the stake a person named Joan of Kent, for heresy. Philpot, in the course of his trial, declared that "as for Joan of Kent, she was well worthy to be burned." Similarly, on the Continent, Calvin consented to the death of Servetus. So also was it in the case of the Pilgrim Fathers, who fled from Europe in search of religious liberty, and scarcely had they touched the shores of New England when they began to persecute each other.

Alas! the spirit which makes men "hate each other for the love of God" is not yet, even in this 19th century, exorcised. Nevertheless, in spite of religious divergencies and misunderstandings, and in spite of the fact that bigotry dies hard, *it is dying*, and the day will dawn in the future, far off most likely, but yet at last, when the desire for the re-union of Christendom, which animates all good and earnest men at present, will no longer be a dream,

"And there shall be ONE FLOCK, ONE SHEPHERD."

Let us look at those carved oaken bosses, with their strange devices, piled up in the recesses of the doorways leading from the Choir through the Screen. We may observe the crown of thorns; the "pelican in her piety" feeding her young from her pierced breast, a well known mediæval symbol of the "chalice of the grapes of God" in the Holy Sacrament; a rebus of Henry de Burton (three *burrs* springing out of a *tun*), who was the Prior when the groined vaulting of wood was set up in the Nave in place of the stone roof which had fallen down in 1469 (Ed. IV.) The quaintest and most extraordinary of all is that flame-coloured face of a fiend swallowing a man. Many conjectures have been made as to its meaning. Most probably it represents Satan devouring Judas Iscariot, and this view is confirmed by the following lines from Dante's *Inferno*, canto 34 :—

“ Now this behold
 For on his head three faces were upreared,
 The one in front of a *vermilion hue* :
 At every mouth his teeth a sinner tore.
 ‘ That one above,’ to me the master said,
 ‘ Is traitor Judas, doomed to greater pangs ;
 His *feet are quivering*, while *sinks down his head*. ”

This beautiful Chapel is remarkable in the third place, as containing the ashes of the great

Bishop Lancelot Andrewes.

HE was born at Allhallows, Barking. His father was a mariner and a merchant, and rose to be Master of Trinity House. He was educated at Merchant Taylor's, from which School he proceeded to Pembroke Hall, Cambridge, where, in 1576, he was elected to a Fellowship, and in the following year he became Fellow of Jesus College, Oxford. In 1589 he accepted the living of St. Giles', Cripplegate, and shortly afterwards he was made Prebend of St. Paul's, and Master of Pembroke Hall. He was a most diligent and conscientious pastor, and made the poor and infirm the special object of his care. It was at this period he wrote his "Manual for the Sick." In the preface to the earliest edition, 1642, we are told that it was composed "about that time the Reverend Authour was parson of Saint Giles, Cripplegate, and used by him in his ordinary visitation of the sicke." This little book was a great favourite with the late Bishop Hamilton of Salisbury, (d. 1869), who, during his long and painful illness, found strength and comfort in its pages.

He was a constant preacher at his own church, but was very reluctant to deliver more than one sermon on the same day, remarking that "when he preached twice he prated once."

In 1597 he accepted first a stall, and then the Deanery of Westminster.

Under James I, who was a great admirer of his preaching, his rise was rapid. In 1605, he was persuaded with difficulty to accept the See of Chichester, was translated to the See of Ely in 1609, and in 1619 to the See of Winchester, from

which, says Bishop Buckridge, "God translated him to heaven."

Bishop Andrewes was great (1) as a scholar. He was acquainted with 15 languages, if not more, and Fuller quaintly



See heer a Shadow from that setting *SUNNE*.
Whose glorious course through this Horizon runn
Left the dimm face of our dull Hemisphere.
All one great Eye, all drown'd in one great Teare.
Whole rare industrious Soule led his free thought
Through Learning's Universe, and vandyfought
Room for her spacious Self; untill at length
She found ſway home with an holy strength

Are to be sold by R. Badger dwelling
in Stationers Hall 1632.



Sought herself hence to Heav'n; fill'd a bright place
Midst these immortal Foes, and on the face
Of her Great *MAKER* fixt a flaming eye.
Where still she ready true, pure *DIVINITY*.
And now ſ grave Aspect hath deign'd to shrink
Into this leſſe appearance. If you think
Tis but a dead face, Art doth heer bequeath
Look on the following leaves & ſee him breath.

John Payne Print

8.

writes: "The world wanted learning to know how learned this man was, so skilled in all, especially Oriental languages, that some conceive he might, if then living, almost have served as interpreter-general at the confusion of tongues."

It is for this reason, amongst others, that we find his name first on the list of divines appointed in 1607 to frame our Authorised Version of the Bible, the words of which "live on the ear, like a music that can never be forgotten, like the sound of church bells, which the wanderer hardly knows how he can forego."

He was one of the Westminster Company of Ten, whose duty it was to translate the Pentateuch and the Historical Books from Joshua to I Chronicles.

Some authorities have declared that both he and Laud were willing to join the Church of Rome. On the contrary, he wrote* and spoke against her, and went about preaching against her, and made many converts from her to the Church of England. He was distinctly a High Churchman, fond of an elaborate ritual, and had his private Chapels, both at Ely and Winchester, richly adorned. He was tolerant, however, of the views of others, and "content with enjoying without the enjoining."—(*Fuller*).

He was great (2) as a preacher. His style fascinated Elizabeth. He was held to be the very *stella prædicantium* (the star of preachers), "a very angel in the pulpit," and that, too, in the palmiest days of English literature.

"Such plagiaries who have stolen his sermons, could never steal his preaching."—(*Fuller*). The late Canon Liddon speaks of him as "a great divine—one of the greatest that Cambridge has ever produced. The quaint and formal methods of exposition which belong to his age cannot disguise the massive thought and learning of his sermons; his strength and acuteness as a controversialist was felt by the accomplished theologians who were at that day in the service of the Church of Rome, while, as a teacher and leader of souls in the highest paths of private devotion, training them to follow the thoughts and to feel at home with the words of the ancient Church, Andrewes still stands alone. Read Andrewes' life, and you will be struck with the quiet undemonstrative character of his early manhood, when, as a Cambridge undergraduate, he used to walk on foot to his home in London once in the year, and, during these walks to 'observe the grass, herbs, corn, trees, cattle, earth, water, heavens, any of the creatures, and to contemplate the natures, orders, qualities, virtues,

* Responsio ad Apologiam Cardinalis Bellarmini.

uses,' since 'this was the greatest mirth, contentment, and recreation that could be.'"

He was great (3) as a saint, and possessed the rarest of all gifts, the gift of composing prayers. His "Manual of Private Devotions" has long enjoyed, and still enjoys, an immense popularity. During the last period of his life it was constantly in his hands. "Had you seen," says the first editor of it, "the original MSS. happy in the glorious deformity thereof, being worn with pious hands, and watered with his penitential tears, you would have been forced to confess that book belonged to no other than pure and primitive devotion."

This book has won the hearts of thousands in every part of the world, even amongst those who have differed widely from his views. Archbishop Tait did not belong to his School of Thought, yet he loved this Manual, and Andrewes' Manual for the Sick was the very last devotional book which was used with him on his death-bed.*

Can we close without adding that Bishop Andrewes was great (4) as a benefactor of the poor. He left funds and lands for all time, for the benefit of aged poor men, widows, seafaring men, orphans, apprentices, and the promotion of scholars from Free Schools to the University. Most appropriate, therefore, was the text from which Bishop Buckeridge preached his funeral sermon:—

"IN THE PARISH CHURCH OF ST. SAVIORS,
IN SOUTHWARKE,
ON SATURDAY, BEING THE XI OF NOVEMBER,
A.D. MDCXXVI."

*To do good and to distribute forget not : for with such sacrifices God
is well pleased. Heb. 13, 16.*

A full-length recumbent effigy of the great prelate lies on the tomb, bearing on the left shoulder, engraved on the rich cope, the Cross of St. George and the Garter, with the motto of the Order, *Honi soit qui mal y pense*. The head, covered with a small academical cap, rests on a cushion; the left hand clasps his Manual of Devotions.

* "After this he spoke very little more, but was anxious for prayers and hymns at intervals, especially the Commendatory Prayer from Bishop Andrewes, which he had always used and loved."—*Life of Archbishop Tait*, by Dr. Davidson, Bishop of Rochester, and Canon Benham, vol. ii., p. 596.



9. TOMB OF BISHOP ANDREWES.

The inscription, which is chiefly taken from an entry in Laud's Diary, states:—

“On the 21st day of the month of Sept., at about 4 o'clock in the morning, Lancelot Andrewes, the most deserving luminary of the Christian world, died, A.D. 1626, at the age of 71.”

A recent discovery has been made (*vide* “Guardian,” July 27th, 1892), which has sent a thrill through the hearts of his admirers—the MS. in Greek, the autograph copy of the Devotions which the Bishop himself used, has come to light. It was his dying gift to Laud, afterwards Archbishop of Canterbury, and bears on the outside of the vellum cover the following inscription in Laud's handwriting:—

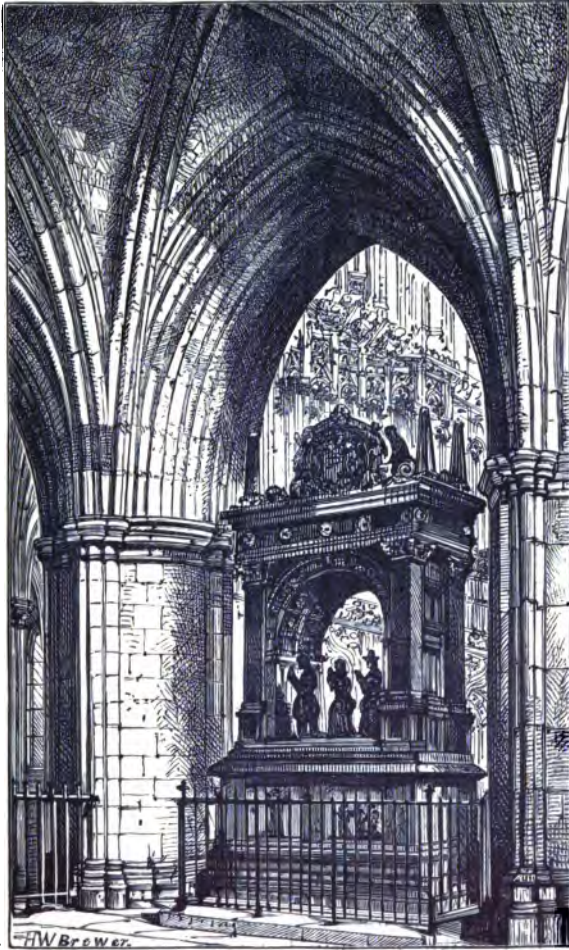
“My reverend Friend Bishop Andrewes gave me this Booke a little while before his death.—W. Bath et Welles.”†

† For the above account of Bishop Andrewes I am indebted to many sources, but my obligations are especially due to Canon Overton in *The Dictionary of National Biography*.

We now pass down the North Aisle of the Choir, and immediately on the left is the monument of—

Alderman Humble.

THIS is a fine Altar Tomb, with kneeling figures, under a canopy, of the Alderman, with his two wives behind him; and basso-relievos of the children on the basement, north and south.



10. TOMB OF ALDERMAN HUMBLE.

On the Sanctuary side are inscribed the beautiful and pathetic lines, attributed to Quarles, to Simon Wastell, to Beaumont, and others :—

“Like to the damask rose you see,
Or like the blossom on the tree,
Or like the dainty flower in May,
Or like the morning of the day.
Or like the sun, or like the shade,
Or like the gourd which Jonas had ;
Even so is man, whose thread is spun,
Drawn out and cut, and so is done !
The rose withers, the blossom blasteth,
The flower fades, the morning hasteth,
The sun sets, the shadow flies,
The gourd consumes, the man he dies.”

Probably he was the father of a lady named Humble, who was married to a goldsmith, William Ward, a wealthy citizen of the time of our Alderman, and jeweller to the queen of Charles I. Their son was christened **HUMBLE** Ward, who, after having married Frances, heiress to the Barony of Dudley, was created Baron Ward in 1644, from which union is derived the present house of Dudley and Ward.

The Crusader.

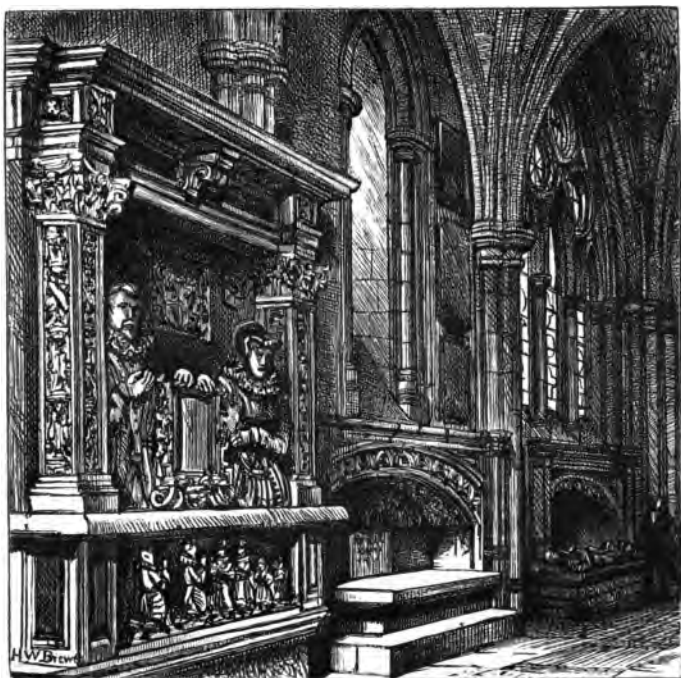
THIS interesting effigy is on the right. It is an exquisite piece of carving in oak, and represents, most likely, one of the Earls of Surrey, who were Lords of Southwark. He has returned from the last crusade with Prince Edward of England (the costume is of that period, 1270). As a good soldier of the Cross he has risked his life in defence of the Holy Sepulchre, and now he sheathes his sword, and lies down to rest.

“The strife is o’er, the battle done.”

He is clad in chain armour, with a surcoat crossed by two belts, one for the shield, the other for the sword ; and on his head a conical helmet, and a lion at his feet.

Whatever may have been his fortunes in war, he certainly experienced some strange vicissitudes, and suffered many indignities in this church from time to time. At one period he was tossed about as useless lumber at the west end of the Nave ; at another he was placed standing upright close to one of the doors, like a sentinel, “new painted, flourished up

and looking somewhat dreadful"—a device of the enemy, no doubt, to scare and scatter the flock! He was even used as an ordinary prop to support a portion of a stair-case on his head! The marvel is that he exists at all. We are proud to possess him, and to think of him in the days when the banner of the Red Cross was flying in the Holy Land.



11. TREHEARNE MONUMENT. CURE. CRUSADER.

Upon his breast a bloodie Cross he bore,
 The deare remembrance of His dying Lord,
 For Whose sweete sake that glorious badge he wore,
 And dead, as living, ever Him ador'd;
 Upon his shield the like was also scor'd,
 For soveraine hope which in His helpe he had.
 Right faithful true he was in deede and word,
 But of his cheere did seeme too solemne sad;
 Yet nothing did he dread, but ever was ydrad.*—*Spenser.*

* Dreaded.

Before taking our leave of him we should like to contemplate his attitude in a new light. Amongst the Knights Templars, it was the custom (still continued by Freemasons of that order), when reciting the Apostle's Creed, to draw the sword about three inches, as in the effigy, in commencing; and at the words, "In Jesus Christ our Lord," to plunge it into the scabbard to the hilt. It will be noticed that the lips are firmly parted. He is saying the *Credo*. He was a believer.

The Knight's bones are dust,
And his good sword rust;
His soul is with the saints, I trust.—*Coleridge*.

Cure.

—*—

IN the corresponding low-arched recess is a plain slab to the memory of the above. He was one of the benefactors of this parish, having been instrumental in founding a "College" for poor people. It would appear, however, that he did not give much out of his own pocket towards the establishment of the "College." The vestry minutes show that he advanced the money to build some houses for the poor, and that the loan was repaid him. The Latin inscription is a punning epitaph on his name:—

"*Cure*, whom this stone covers, served Elizabeth as master of the saddle horses. He served King Edward and Mary, his sister. It is great praise to have given satisfaction to three sovereigns.

He lived beloved by all.

The state was ever a Care (*Curæ*) to Cure (*Curo*).

The welfare of the people was a care to him while he lived.

He cared (*curavit*) and provided that, for the support of the aged, annual gifts of money should be assigned towards the expenses, and houses."

He died on the 24th of May, 1588, thus missing only by a few days to share in the rejoicings of the great victory of his royal mistress over the Spanish Armada,* which set out from Lisbon on the 29th of that month.

* S. Saviour's Parish provided towards the Armament against the Spaniards, 13 pick-axes, 13 spades, and 13 bills.—*Vestry Minutes*.

Trehearne.

CLOSE to is a striking monument to John Trehearne and his wife, with the following inscription:—

“AN EPITAPH UPON JOHN TREHEARNE, GENTLEMAN-
PORTER TO KING JAMES I.

“Had Kings a power to lend their subjects breath,
Trehearne, thou shouldst not be cast down by death;
Thy royal master still would keep thee then,
But length of days is beyond reach of men,
Nor wealth, nor strength, nor great men's love can ease
The wounds death's arrows make, for thou hast these.
In thy king's court good place to thee is given,
Whence thou shalt go to the King's court in heaven.”

Now, after the perusal of this eulogy, we should expect better things from him than to find him lax in the payment of his tithes! Here is an extract from the Parish Vestry minutes, October 15th, 1577:—

“John Trehearne of Bankside, pays double for withholding his tythes.”

On the shield are *three herons*, in allusion to his name. A *rebus* was a favourite conceit of the times.

Old John Overs (or Obery).

WE now enter the North Transept, which is in a dilapidated condition. On the floor, at the right, will be noticed an emaciated effigy in stone. It is simply a *memento mori*, a reminder of mortality. But some would tell you that it was intended to represent one John Overs, the father of the original foundress of this great church. He was a rich miser (so the tale runs), who owned a ferry for conveying passengers across the Thames, long before there was any bridge. A strange plan of economizing his household expenses one day entered his mind. He would feign death; for surely, he thought, his family and servants would fast, for one day at least, in their bereavement. On the contrary, it would appear, they were only too happy to be rid of him, and proceeded to feast and make merry over the event. The sound of revelry

reaching his ears, he sprang from his bier, and, plunging down stairs in his winding-sheet, threw horror and consternation into the midst of the gay company. A waterman, rushing in his fright and confusion upon what he thought was the ghost of the old man, felled him dead with an oar. Now his daughter, who was "of a beautiful aspect and pious disposition," had a lover, who had not met with the father's approval. The news of the death reaching him in the country, he started with all speed to his sweetheart; but, in his too eager haste, he fell from his horse and was killed. Mary Overs, rendered inconsolable, withdrew from the world and founded a House of Sisters, into which she retired, endowing the institution with the ample profits of her ferry, and dedicating it to the Blessed Virgin Mary.

There is a curious tract, which may be seen in the British Museum, entitled, "*The true History of the Life and sudden Death of old John Overs, the rich Ferryman of London, showing how he lost his Life by his own Covetousness. And of his Daughter Mary, who caused the Church of St. Mary Overs, in Southwark, to be built.*"

Lockyer.

THE famous pill man—the Holloway of his time. He was an eccentric empiric or quack-doctor in the reign of Charles II., styling himself "Licensed Pysician and Chemist," In Manning and Bray's History of Surrey there is a picture of him and his Merry Andrew, each on his piebald horse, selling the renowned nostrum in the midst of a large crowd on Tower Hill. In his advertising tract, which is a curiosity in itself, he represents his pills as "extracted from the rays of the sun" (*Pilule Radiis Solis Extractæ*). He declares them capable of curing a "Regment of diseases, known and unknown." "Taken early in the morning, two or three in number preserves against contagious airs." "They that be well and deserve to be so, let them take the pills once a week." This solar preparation "increases Beauty, and makes old Age comely." In the puffing of his wares he does not scruple to assume the cloak of religion, introducing the Sacred Name over and over again. And it will be noted

that, consciously or unconsciously, the sculptor has imparted an expression of hypocrisy to the face—its sanctimonious elongation, the downcast eyes, the solemn pose. In all probability it is a faithful likeness.

The inscription :—

“ Here Lockyer lies interr'd ; enough, his name
Speaks one hath few competitors in fame,
A name so great, so gen'ral, it may scorn
Inscriptions which do vulgar tombs adorn.
A diminution 'tis to write in verse
His eulogies, which most men's mouths rehearse.
His virtues and his pills are so well known
That envy can't confine them under stone.
But they'll survive his dust and not expire
Till all things else at th' universal fire.
This verse is lost, his pills embalm him safe
To future times without an epitaph.

Deceased, April 26, A.D. 1672. Aged 72.

Londoners especially will regret the total disappearance of this miraculous panacea, inasmuch as it was an antidote against “ the mischief of fogs ! ”

Austin.

THIS monument attracts much attention, and is a Scriptural study in itself. An angel stands on a rock, pointing with the right hand to the sun overhead, with the motto, *Sol Justitia*, “ The Sun of Righteousness,” while in the left there is a sickle. Underneath the angel, on the left and right, are the words, *Vos estis Dei agricultura*, “ Ye are God's husbandry.” Upon the rock, from which issues a stream, are the words, *Petra erat Christus*, “ That Rock was Christ.” Close to it is a serpent, whose evil influences were to be neutralized in that fountain of life. Below the rock are sheaves of corn, bound with a scroll, on which are inscribed, *Si non moriatur, non reviviscit*, “ It is not quickened except it die.” Lower still we read, *Nos sevit, fovit, lavit, cogit, renovabit*, “ He hath sown, fostered, and washed us, he gathers us together, and will renew us.” On either side there is an angel seated, one with a rake and the other with a pitchfork ;

beneath one is the word *Congregabunt*, "They shall gather," and beneath the other the word *Messores*, Reapers ("The reapers are the angels"). Lower down is a winnowing fan ("Whose fan is in His hand"), setting forth the family names to whom this burial place (*arvum hoc sepulchræ*) is devoted.

Underneath the monument, on the wall, we find this inflated epitaph: "The resting-place of William Austin, Esq., who in contemplation was an angel; in action a Dædalus*; in travel, as good as a conveyance; at table, a feast in himself; in disease, a miracle of patience; in death, a pattern of faith."

He wrote some fugitive pieces of piety; and, on the death of his wife, he compared himself to a tree, half alive, half dead, the "branches withered, cut off, and buried with her." He soon recovered his spirits, however, in finding another better half to supply the place of the half of him that was lost.

Benefield.

ON the West wall of the South Transept is a stilted and curious epitaph in Latin:—"These be the incinerated remains of Richard Benefield, Associate of Gray's Inn. To them, after they were thoroughly purified by the frankincense of his piety, the nard of his probity, the amber of his faithfulness, and the oil of his charity, his relatives, friends, the poor, everyone in fact, have added the sweet-scented myrrh of their commendation, and the fresh balsam of their tears."

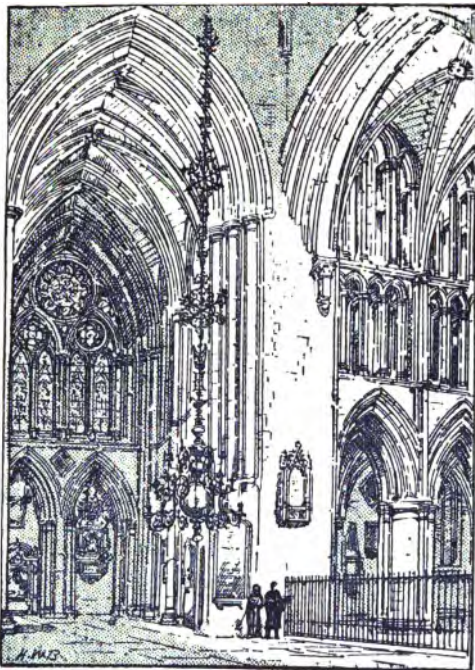
Bingham.

HE was saddler to Queen Elizabeth and James I.: one of the "bargainers" or trustees to whom the church was conveyed by the latter monarch for a sum of money, large in those days, subscribed by the parishioners. He was a good friend to this Parish, and to S. Saviour's Grammar School.

* A mythical personage, noted for mechanical ingenuity.

The Chandelier.

TURNING round and looking north, we have a good view of the Transepts, the graceful arches and solid pillars of the Tower, and the handsome Chandelier. This last, the gift of Dorothy Applebee in 1680, is one of the finest and most beautiful of its kind to be found anywhere.

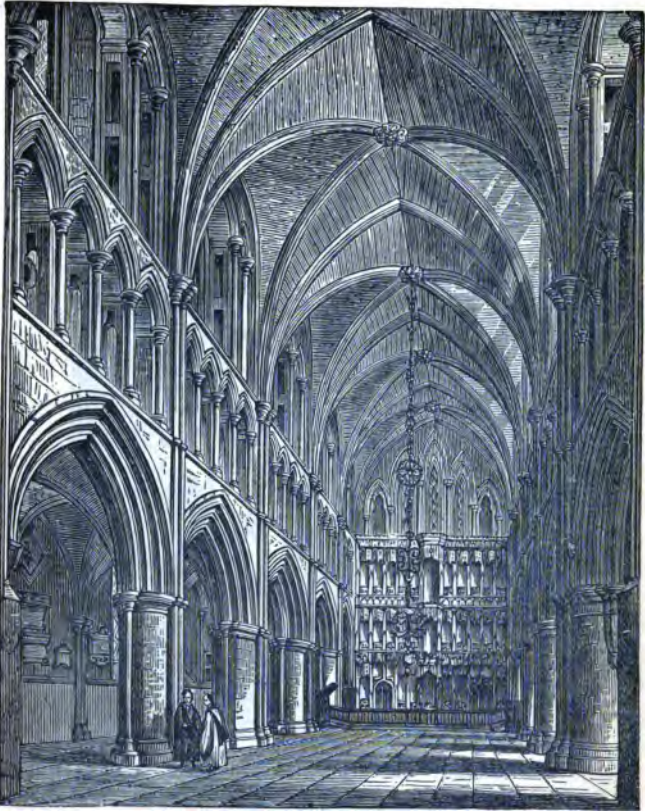


12. North Transept. Chandelier. Part of Choir. Newcomen Tablet.

Choir and Altar Screen,

We now take our stand beneath the Tower, and before us is a full view of the Choir, one of the most chaste and perfect examples of Early English work, with Triforium, Clerestory, and groined stone roof, terminated with a magnificent Altar Screen, the gift of Bishop Fox, in 1520. Shortly before

this he had bestowed a similar gift upon his own Cathedral at Winchester. Both screens agree in several particulars, not only in the arrangement and general design, but in the actual number of the niches (33). Perhaps that number was chosen in allusion to the thirty-three years of our Lord's earthly life. This costly legacy is stamped with Fox's



13. THE CHOIR.

(Taken before removal of Chandelier to its original position beneath the Tower).

peculiar device, the Pelican feeding her young. The same device, however, we have already pointed out on one of the bosses belonging to the roof of the Nave, which was rebuilt fifty years before, and which, therefore, could not have been the work of this Bishop. It contains one or two grotesques, from which the one at Winchester is free, probably because the

latter was wrought more immediately under his own eye. Carvers in those days were allowed to indulge their eccentricities a little too freely. Here we have a man chasing a *fox*—a rude mode very likely, on the part of the workman, of connecting the Bishop's name with his gift. At present it is like a picture-frame without the picture—a scene of magnificent emptiness ! But when the niches are filled up with appropriate statues, what a resplendent spectacle we shall have in this Choir—an assemblage of angels, and saintly men of the past, prophets, and apostles, uniting, as it were, in the glorious anthem, *Te Deum Laudamus*.

William Wickham, Bishop of Winchester, lies buried (1595) within the Sacrarium, without a line or word on any stone to indicate the spot. They have not treated him so at Winchester. And on the floor of the Choir are names to conjure with—Edmond Shakespeare (1607), John Fletcher (1625), and Philip Massinger (1639).

This is all the notice that has been taken of them. The first was:—

“ a poor player,
Who struts and frets his hour upon the stage,
And then is heard no more.”

And yet he was the brother of the immortal ‘Swan of Avon,’ the poet ‘not of an age, but of all time,’ and our most distinguished PARISHIONER, who lived and wrote some of the most magnificent of his masterpieces in this Parish for representation at his own theatre, the Globe, of Bankside ; the site of which, at present covered by the brewery of Barclay, Perkins & Co., is close at hand. It was in this Parish the genius of William Shakespeare rose to its greatest height. Shortly after the death of Edmond, he retired for the rest of his brief days to his native town, which, if we may trust to tradition, he never failed to visit annually from the time he left it to seek his fortune on the London boards. In 1616, on his 52nd birthday, he crossed that ‘bourne whence no traveller returns.’

To the other two belonged also the poet's pen:—

“ the true divining rod
Which trembles towards the inner founts of feeling.”

Let Fletcher, a Bishop's son, remind us, in his own words, of this one useful lesson:—

“ Our acts our angels are, or good or ill,
Our fatal shadows that walk by us still.”

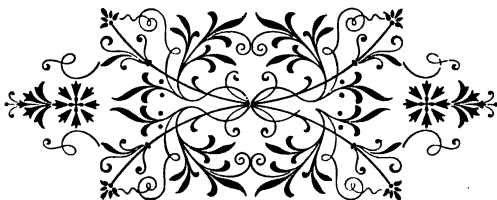
And as to Massinger, the note of his burial in our church register 'implores the passing tribute of a sigh.'—"Philip Massinger, a stranger;" where the word "stranger" does not only signify that he was not a parishioner, but also that he died in poverty. He had lived in great distress, and would have perished from sheer want, but for the bounty of one or two men of rank.

He had instructed others in "The New Way to Pay Old Debts," but he himself, poor fellow, had to trust for his own discharge to that Old, Old Way through the Valley of the Shadow, wherein all human claims are cancelled, and the burden of penury is laid down.

Elizabeth Newcomen.

On the south side of the north-east pier of the Tower, is a tablet to her memory, altogether unworthy of her great educational and charitable benefactions to this Parish.

Southwark folk in the past do not seem to have had too much regard for the memory of the great men who sleep their last sleep in this great shrine. To give but one other illustration out of many—in the Ladye Chapel there lies buried Sir John Shorter, Knt., who died Lord Mayor of London in 1688, and who was grandfather of Lady Walpole, the wife of Sir Robert, the distinguished statesman, their son being the celebrated Horace Walpole. Every letter of the old inscription, recording these facts, is obliterated.—*Sic transit, etc.*





14. SOUTH TRANSEPT.

Proposed Harvard Window.

“As I passed through this venerable edifice, I noticed that the great window of the South Transept was of plain glass, as if Providence had designed that some day the Sons of Harvard should place there a worthy memorial of one who is so well entitled to their veneration.” Hy. F. Waters, M.A. (a distinguished American antiquary), in *The New England Historical and Genealogical Register*, July, 1885, p. 281.

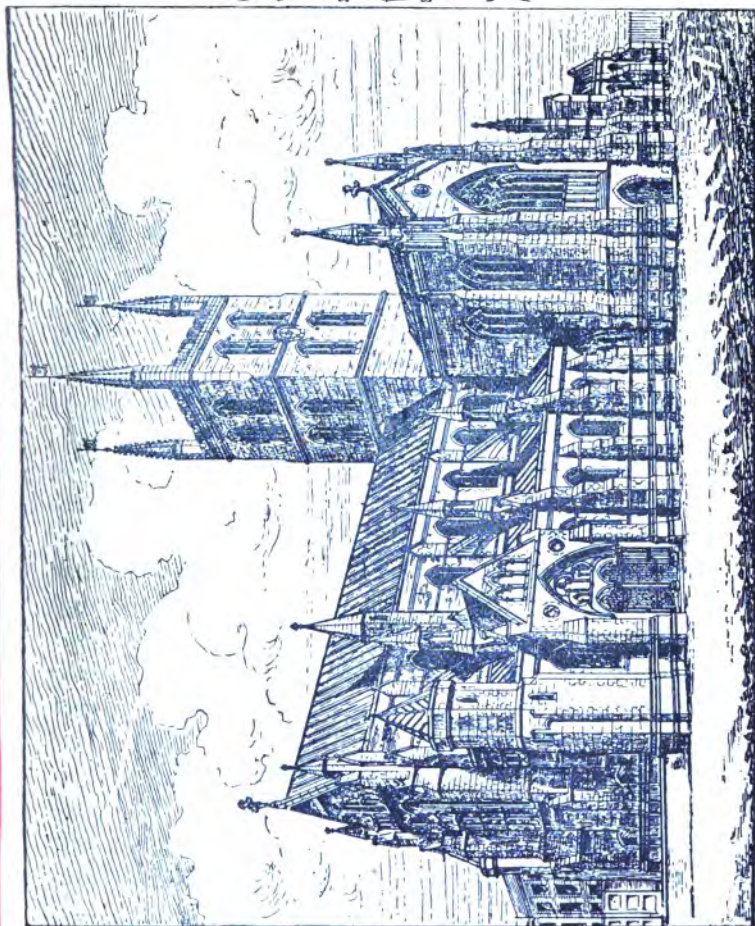
The Future.

Men, my brothers, men the workers, ever reaping something new:
That which they have done but earnest of the things that they shall do.

Tennyson.

IN the *New England Register*, just mentioned (Illus. 14), will be found an exceedingly clever example of scientific genealogical investigation. Mr. Waters traces the birth, parentage, and career of John Harvard, with firm and unerring step, from point to point through intricate legal documents and puzzling entries. Dr. Rendle, author of *Old Southwark, &c*, also claims some credit for the discovery, and bravely endures the *Stripes* of criticism in consequence, while Mr. Waters carries away the *Stars*. The Alumni of Harvard, U.S.A., will certainly, with the usual generosity which characterises our Cousins beyond the Atlantic, carry out the suggestion of Mr. Waters, by appropriating this large window, in its remodelled form, of the South Transept, and setting up a memorial worthy of themselves and of that benefactor and potential founder of America's oldest and most famous University, who was born in one of a row of houses which stood where now the footpath runs along the approach to London Bridge, on the south-west side, directly opposite the Ladye Chapel.

The new Nave is rising rapidly and will be opened, most probably, in 1893. The real work of restoration will then commence; for great as will be the completion of the Nave, due for the most part to the enthusiastic and masterly leadership of Dr. Thorold, now Bishop of Winchester, the grandest work remains for our present wise, and gifted Bishop, Dr. Randall T. Davidson, to inaugurate—the restoration of the Transepts and Ladye Chapel, the fitting up of the Choir with stalls, and the creation of a fund for the maintenance of the fabric, and the introduction of daily services with an efficient choir, and making this glorious House, if not *de jure*, at least, *de facto*, the Cathedral of London South of the Thames—The South Minster of London.



15. NEW NAVE. &c.



Further Items.

—*—

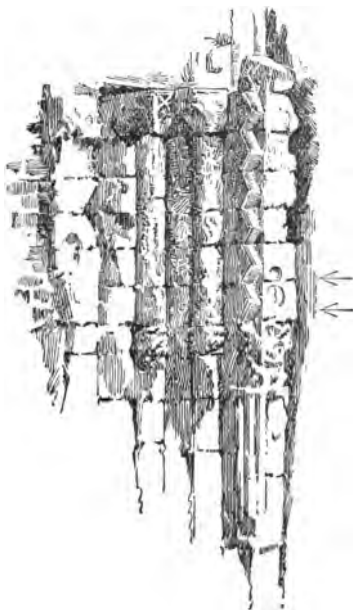
Before closing, it may be of use to place on record one or two other matters of interest :—

LIST OF PRIORS.

1	Aldgod	...	...	...	...	1106 to 1130
2	Algar	...	...	...	...	1130 " 1132
3	Warin	...	...	...	...	1132 " 1142
4	Gregory	...	...	...	...	1142 " 1150
5	Ralph	...	...	...	...	1150 " 1154
6	Richard	...	...	...	...	1154 " 1163
7	Valerianus	...	...	...	...	1163 " 1189
8	William de Oxenford	...	...	...	...	1189 " 1203
9	Richard de St. Mildred	...	...	...	...	1203 " 1205
10	William Fitz Samari	...	...	...	...	1205 " 1206
11	Martin	..	...	...	...	1206 " 1218
12	Robert de Oseney	...	...	...	...	1218 " 1223
13	Humphrey	...	...	...	...	1223 " 1240
14	Eustachius	...	...	...	...	1240 " 1253
15	Stephen	...	...	...	...	1253 " 1266
16	Alan	...	...	...	...	1266 " 1283
17	William Wallys	...	...	...	...	1283 " 1306
18	Peter de Cheyham	...	...	...	...	1306 " 1326
19	Thomas de Southwark	...	...	...	...	1326 " 1331
20	Robert de Welles	...	...	...	...	1331 " 1348
21	John de Peckham	..	...	...	...	1348 " 1359
22	Henry Collingbourne	...	...	...	...	1359 " 1395
23	John Kyngeston	...	...	...	...	1395 " 1397
24	Robert Weston	...	...	...	...	1397 " 1414
25	Henry Werkeworth	...	...	...	...	1414 " 1452
26	John Bottisham	...	...	...	...	1452 " 1462
27	Henry de Burton	...	...	...	...	1462 " 1486
28	Richard Briggs	...	...	...	...	1486 " 1491

29	John Reculver	...	...	...	1491	"	1499
30	Richard Michell	...	...	...	1499	"	1512
31	Robert Shouldham	...	...	...	1512	"	1513
32	Bartholomew Linstede <i>alias</i> Fowle	...	...	...	1513	"	1540

Linstede surrendered the Priory to Henry VIII. in 1540, and received a pension.



16. Portion of the Prior's Doorway (Norman, 1106) into the Cloisters, preserved *in situ*, in the New Nave. Nearly 800 years old.

Note the Consecration Crosses (+) (+) midway on the jamb.

It was a very ancient custom to fix the mark of the Cross on some stone or stones in a Church, on the occasion of its completion and consecration, to indicate that both the Church and its site were to be henceforth reserved exclusively for the offices of the Christian religion.

"With the mark of the Cross Churches are dedicated, Altars are consecrated."—(S. AUG. HOM. LXXV. *de Divers.*)

The last vestiges of the Cloisters and Priory Buildings, which at one time extended to the river, were swept away about 1835.

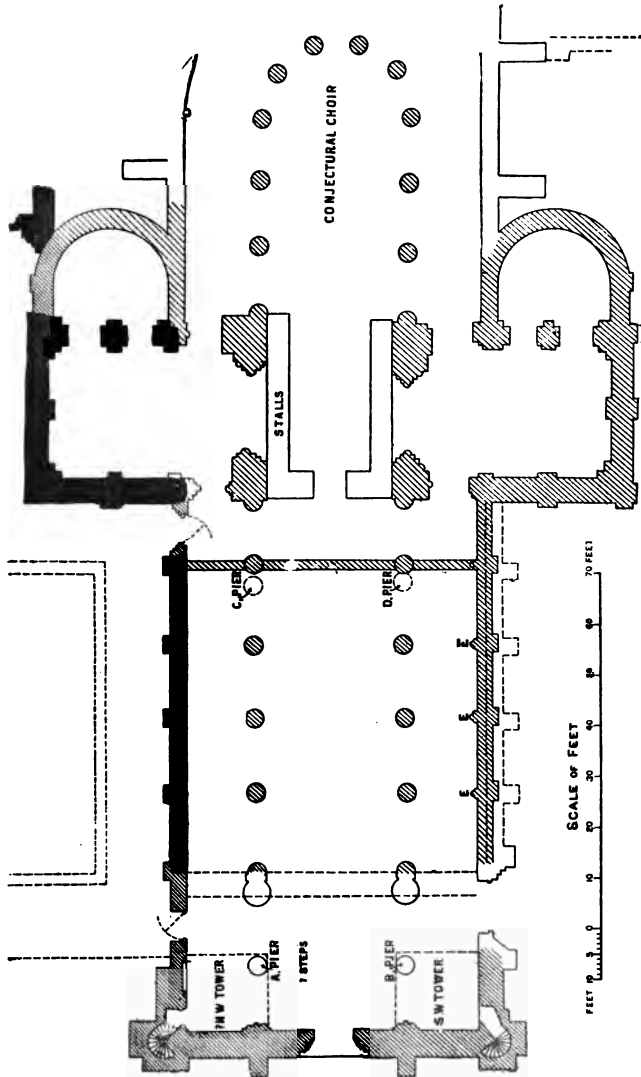
LIST OF THE CHAPLAINS.*

The Church was usually served by two "Preaching Chaplains" of independent powers, until recent years, when, by Act 31 Vic., 1868, both were merged in one, and by Act 46-7 Vic., 1883, the last of the Chaplains became the first Rector.

Rev. Kelle ...	1564	Rev. Morton ...	1627
" Hollyland ...	1564	* * * *	* †
" Harman ...	1565	Dr. Wm. Hoare ...	1678
" Styles ...	1578	Dr. Barton ...	1687
" Smythe... ..	1582	Dr. HENRY SACHEVERELL	1705
" Pattersle ...	1585	Thomas Horne ...	1709
" Hansome ...	1585	Wainford	1724
" Redcliffe ...	1585	Dr. Benj. Slocock ...	1725
" Phillippe ...	1589	John Smith, M.A. ...	1729
" Butterson ...	1599	Thomas Jones, M.A.	1753
" Marberry ...	1601	Wm. Day, M.A. ...	1762
" Currie	1603	Wm. Winkworth, M.A.	1794
" Knapp	1604	Wm. Mann, M.A. ...	1804
" Snape	1604	Dr. Wm. Harrison ...	1808
" Church	1605	Wm. Curling, M.A....	1833
" Symonds	1605	Saml. Benson, M.A.	1843
" Francis	1606	W. Thompson, M.A.,	
" Archar	1614	D.D.,	
Dr. Sutton	1615	Sole Chaplain ...	1881
Rev. Harris	1623	Rector	1883
" Micklethwaite...	1625		

* This list is chiefly derived from the Vestry Minutes, which commence in 1557.

† No record. The Vestry Book from 1628 to 1670 is missing.



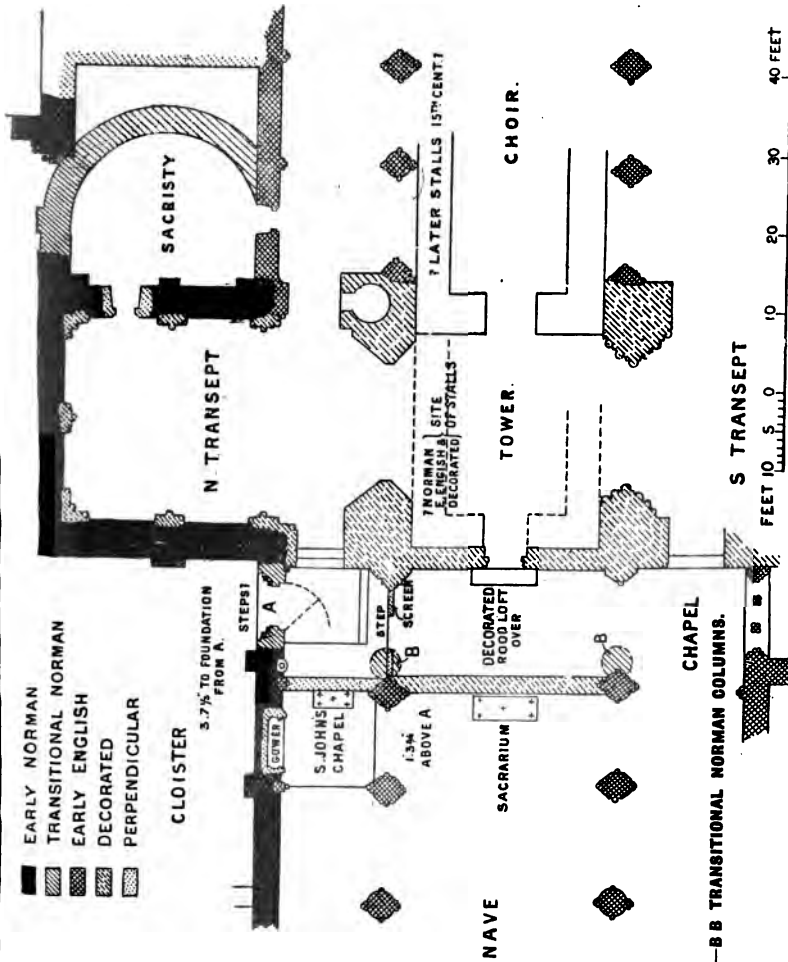
17. FIG. 1.—PLAN SHOWING SUGGESTED ADAPTATION OF THE EARLY NORMAN CHURCH FOR THE AUGUSTINE CANONS, WITH THE ALTERATIONS AND ADDITIONS.

A, B, C, D, Early English Piers; E, E, E, Existing Bases. The dotted lines across the Nave show the conjectural west wall of the Early Norman Church.

ARCHITECTURAL STYLES IN S. SAVIOUR'S.

SAMPLE.	NAME OF STYLE.	DATE.	REIGNING SOVEREIGNS.
Remains of Saxon Apse,* north side of Sacristy.	Anglo-Norman. Early Norman.	1066—1140 (about)	William I. William II. Henry I. Stephen.
Remains of Prior's doorway in Nave.	Transition between Norman and Early English. Late Norman.	1140—1189 (about)	Stephen. Henry II.
Choir and Ladye Chapel.	Early English. By some called 13th Century work.	1189—1260 (about)	Richard I. John. Henry III.
Portions of Ladye Chapel.	Transition between Early English and Decorated.	1260—1300 (about)	Henry III. Edward I.
Transepts and first stage of Tower.	Decorated, also known as the Geometrical.	1300—1350 (about)	Edward I. Edward II. Edward III.
South Transept, very late decorated.	Transition between Decorated and Perpendicular.	1350—1399 (about)	Edward III. Richard II.
Screen and two upper stages of Tower.	Perpendicular.	1399—1547 (about)	Henry IV. Henry V. Henry VI. Edward IV. Edward V. Henry VII. Henry VIII.
Happily all swept away.	Renaissance.	1547—1600 (about)	Edward VI. Mary. Elizabeth.

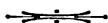
* Vide Dollman, p. 23.



18. FIG. 2.—B B TRANSITIONAL NORMAN COLUMNS.



I' Envoi.

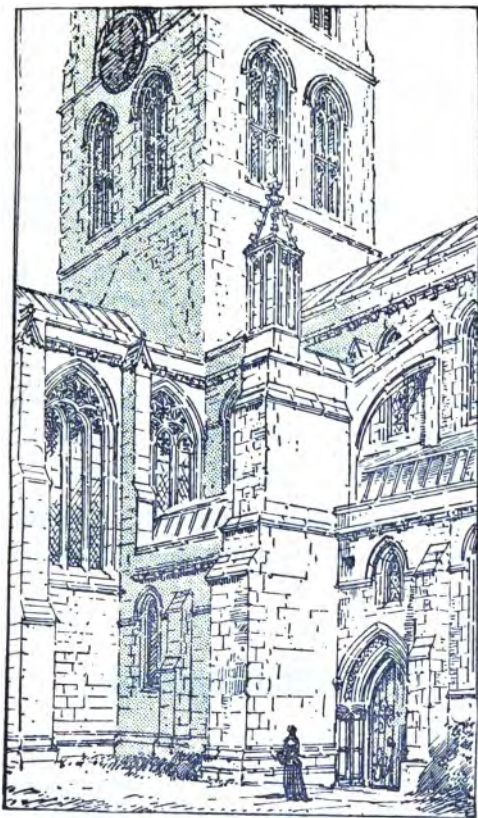


And here, good friends, companions in this circuit of the sacred, hoary, and eloquent walls of S. Marie Overie, we part, with the inspiring echoes of the past, from the minds and hearts of men, who, though dead, yet speak to us and "rule our spirits from their urns"—prelates, poets, saints, and even kings—mingling with the moving, eager voices of the living present, bidding us, "Build the old wastes, the desolations of many generations."

"Peace be within thy walls."

"They shall prosper that love thee."



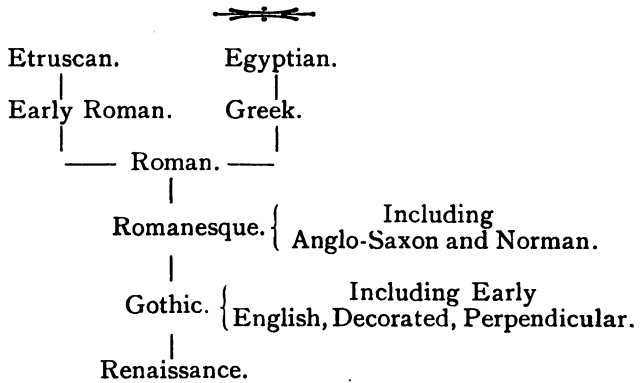


19. View from South-east, showing door of South Aisle of Choir, and part of South Transept.

This angle was the site of the Chapel of S. Mary Magdalene, built by Peter de Rupibus, in the 13th century, for use as a Parish Church. It was removed in 1822, on the occasion of the restoration of the Choir.

Note fast disappearing *matrix* of a brass, marking its South-eastern corner.

Genealogical Tree of Architecture.



Etruscan.—Its salient feature was the semicircular arch, its most flourishing period B.C. 753; the Romans borrowed it and absorbed it, thus forming the *Early Roman*.

Egyptian.—An imitation, originally in stone, of timber construction. Its salient features are the column and straight lintol.

Acknowledgments.

My acknowledgments are due for kind permission to use most of the foregoing Illustrations—

To the Proprietors of the *Graphic* for Nos. 4, 5, 6, 14.

To the *Daily Graphic* for Nos. 7, 12, 19.

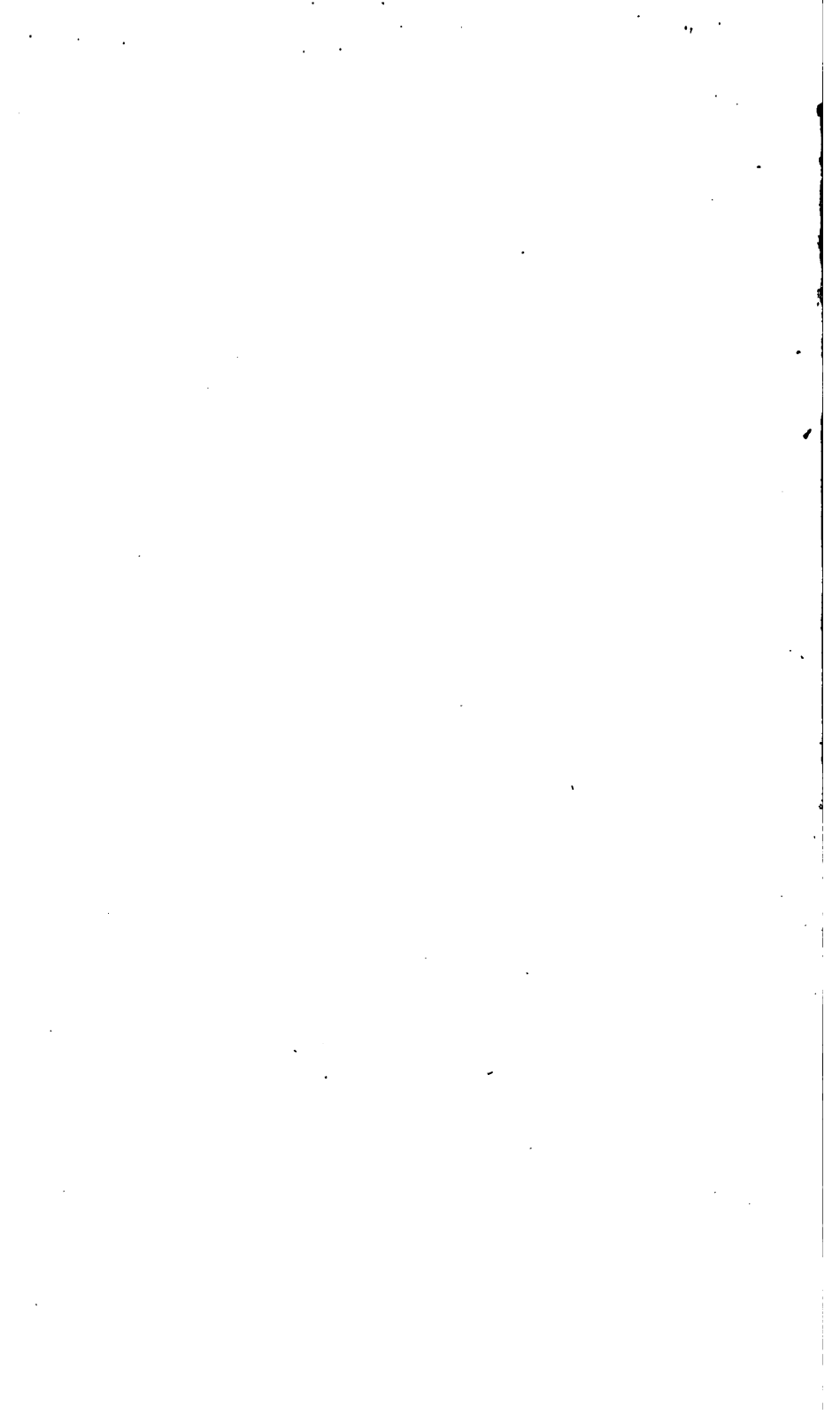
To *Black and White* for Nos. 2, 16.

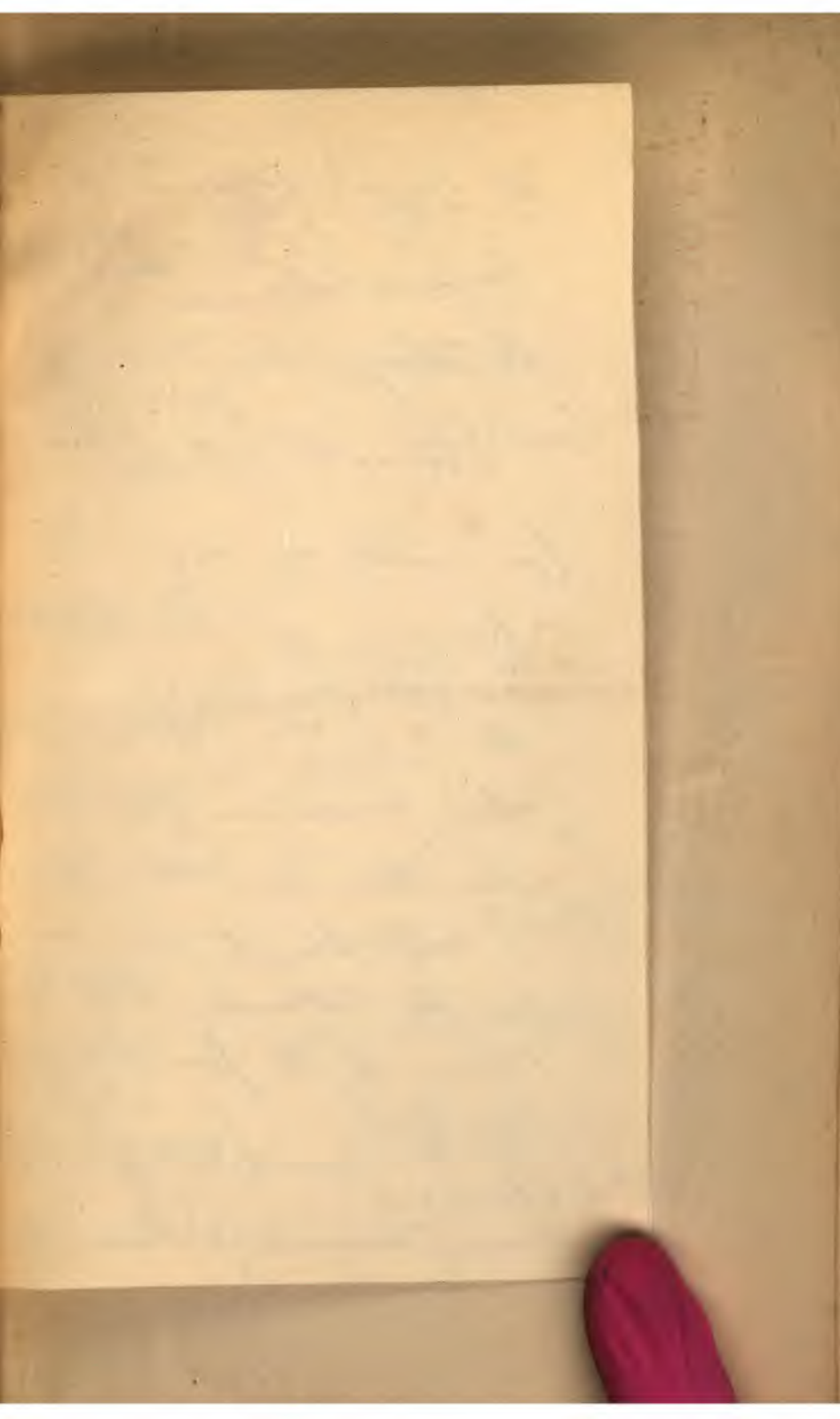
To Macmillan and Co.'s *English Illustrated Magazine* for Nos. 3, 9, 10, 11.

To *Illustrated London News* for No. 15; and

To the Council of the Royal Institute of British Architects for Nos. 17 and 18.

W. T.





if you can forward it to them

Meanwhile I send you
the copy intended for
myself, & I trust

you will do me the
honour of accepting

it. I am always glad

my American friends, &

show them over the church.

I have been to your country,
from the Atlantic to the Pacific

& home by the Great Lakes, &

New York. Yours faithfully

To the Librarian
Harvard University. W. H. Thompson.

Oct. 10



1892

S. Marie Oserie

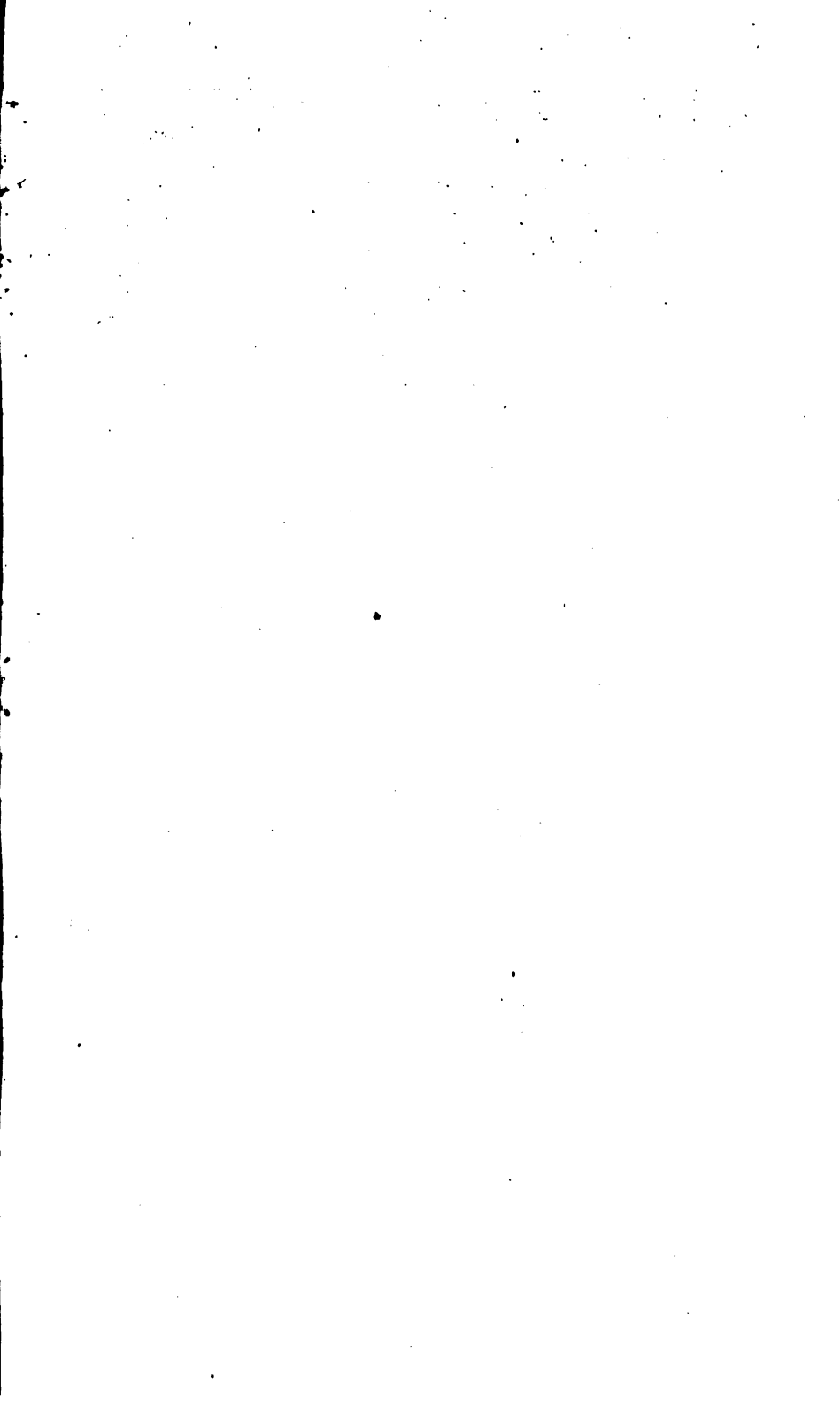
Savonar, Southwark,
London, England.

Dear Sir,

I find that the
book just posted, is
intended for you, is
meant for Wm. Wafford,
of New Eng. Gen. Hist. Socy,
Boston.

I sh^d be greatly obliged







View from the South-East, showing London Bridge and S. Paul's.



